

# MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

Vol. II., No. 50.]

SATURDAY, DECEMBER 12, 1857.

[Price 3d.

## Musical Announcements.

### ROYAL LYCEUM THEATRE.—

Under the joint management of Miss Louisa Pyne and Mr. W. Harrison.

Lessee . . . . Mr. Charles Dillon.

Last Six Nights of the Opera Season, which must positively terminate on the 19th instant, when the Pyne and Harrison Company proceed to fulfil their provincial engagements.

On Monday will be revived (for this night only) Balfe's opera, *THE BOHEMIAN GIRL*, in which Mr. W. Harrison will sustain his original character of Thaddeus, being the first time of his playing that part in London these four years. Other characters by Mr. Weiss, Mr. A. St. Albyn, Mr. H. Braham, Miss S. Pyne, and Miss Louisa Pyne, being for the BENEFIT of MR. W. HARRISON.

On Tuesday, Wednesday, Thursday, and Saturday will be repeated the highly successful new and original Opera, composed expressly for the Pyne and Harrison Company, by M. W. Balfe, entitled *THE ROSE OF CASTILE*.

On Friday, for the BENEFIT of MISS LOUISA PYNE, will be performed (on this occasion only) Bellini's opera, *LA SONNAMBULA*, in which Miss Louisa Pyne will sustain the character of Amina, for the first time in London these four years. Other characters by Miss Susan Pyne, Miss M. Prescott, Mr. Weiss, Mr. G. Honey, and Mr. W. Harrison.

Conductor . . . Mr. A. Mellon.

To conclude with, every evening, the successful new farce, by Mr. E. Stirling, entitled *A PAIR OF PIGEONS*.

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### HER MAJESTY'S THEATRE.—

M. JULLIEN'S CLASSICAL CONCERTS.—To-night (Saturday, Dec. 12), the last night of the second series of concerts.

Promenade, 1s.; upper boxes, 1s.; gallery, 1s.; dress-circle, 2s. 6d.; private boxes, 10s. 6d. and upwards. Private boxes may be obtained at the box-office at the theatre; at all the libraries; and at Jullien and Co.'s, 214, Regent-street.

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### SCHOOL for the INDIGENT BLIND,

St. George's Fields.

A PERFORMANCE of SACRED MUSIC, by the pupils, will take place on Wednesday next the 16th inst., at 3 o'clock in the afternoon precisely. Cards of admission may be had on application to a member of the Committee; the Resident Chaplain; or the Secretary. These performances take place the third Wednesday in every month, except January, July, and August.

THOS. GRUEBER, Secretary,  
5, Billiter-street, E.C.

### ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

### St. Martin's Hall.—Handel's Messiah,

Wednesday, December 10, under the direction of Mr. JOHN HULLAH. Principal vocalists—Miss Kemble (her first appearance), Miss Messent, Miss Palmer, Mr. Montem Smith, Mr. Thomas, Mr. Santley. Tickets, 1s., 2s. 6d.; stalls, 5s. Subscription for the season, Stalls, 30s.; galleries, 15s. New subscribers are entitled to two extra admissions to this concert.

### ST. MARTIN'S HALL.

#### SAM COWELL'S ANNUAL CONCERT

will take place on Monday next, Dec. 14, on which occasion his talented provincial party, who have had the honour of giving 160 concerts in the principal towns of England, will appear, assisted by many professional friends who have kindly volunteered their valuable services on this occasion. Reserved seats, 2s. 6d.; balcony, 1s.; body of the hall, 6d.

### ECCELESIOLOGICAL SOCIETY.

The MOTETT CHOIR of this SOCIETY will hold their FIRST PUBLIC MEETING for the Season, at St. Martin's Hall, on Tuesday, December 15, 1857, when a Selection of Anthems and Motetts from the Old Masters will be sung, together with Specimens of Plain-Song and Carols. To commence at Eight o'clock. Tickets, 2s. each, or six for 10s., to be had at the Hall; also of Novello, 69 Dean-street, Soho, and 35, Poultry; Masters, 35, Aldersgate-street, and 78, New Bond-street; Hayes, 5, Lyall-place; and Hughes, 42, Curzon-street.

H. L. JENNER, Hon. Sec.

### MISS FREETH

(Pupil of Alexandre Bilet and Emile Prudent) has the honour to announce that her FIRST SOIREE MUSICALE will take place at her Residence, 24, Westbourne-park-terrace, Harrow-road, on Friday, December 18th, when she will be assisted by the following eminent artists:—Miss Messent; Violin, M. Sainton; Violoncello, M. Pague; Harp, Herr Oberthur; Pianoforte, Miss Freeth. To commence at Eight o'clock. Tickets, 7s. 6d.; family tickets to admit four, 25s.; to be obtained at Miss Freeth's residence, and at Whibley's, stationer, Westbourne-place, Bishop's-road.

### Miss M'ALPINE and Miss Margaret

M'ALPINE beg to announce that they will return to TOWN on the 16th of December. All communications respecting engagements to be addressed to their residence, 26, Alfred-terrace, Queen's-road, Bayswater, W.

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### ORGANIST WANTED, for the Parish

Church of St. Dunstan, Stepney, to commence his duties at Christmas next. He will be required to attend three services every Sunday, one on Wednesday evening, two on Christmas day, and two on Ascension day; also on Friday afternoon for one hour to teach the school children the music to be sung on the Sunday following. Salary £20 per annum. Testimonials as to ability for playing and teaching to be sent, on or before the 12th instant, to the Churchwardens of Stepney, Vestry-hall, Mile-end-road, endorsed "Organist." Due notice will be given of the day of election.

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The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city newsvendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

## THE MUSICAL GAZETTE

SATURDAY, DECEMBER 12, 1857.

We are pleased to find that the city of London—the foggy, dirty, crowded, city—can boast of so industrious a vocal association as the London Polyhymnian Choir, whose members, between thirty and forty in number, under the conductorship of Mr. W. Rea, have already acquired no little skill in the execution of unaccompanied part-songs and choruses. The prosperity of such societies is of vast consequence. Nothing is so enticing to the musical tyro as a choral society. He not unfrequently dreads the study of any musical instrument, partly from diffidence, and partly because his practice will be of a solitary character. He will have no fellow students who may possibly arouse in him a spirit of emulation, and his progress will depend, of course, upon his individual perseverance. The practice of vocal part-music is a much more sociable affair. The weak and the strong, the diffident and the confident, meet together, and their combined efforts, after a brief season of training under careful directorship, produce sweetest harmony, while the interest of the meetings is enhanced by companionship. Many a young man, occupied with mercantile pursuits throughout the day, and with no opportunity for practice upon a musical instrument, may indulge his fondness for music by obtaining a knowledge of the rudiments and a notion of sight-reading from attending vocal classes, and, when duly qualified, joining a choral society. Of all branches of musical education in England, we believe singing to be the most inefficiently cultivated at present. Every one knows that we have enough and to spare of wretched instrumental performers, not only private but public, but the cultivation of the vocal art is in a still worse condition, and we believe the establishment of societies and *coteries* for the practice of vocal part-music to be one of the greatest inducements towards improvement. Indeed, under good conductors, improvement on the part of the members individually will become a matter of necessity. With unaccompanied choral pieces, a remarkable amount of precision is indispensable, and an experienced knight of the *baton* will soon detect the stragglers or those of false intonation and will charge them that they amend their ways. Strict discipline and constant rehearsal will give the students such a notion of the importance of a thorough acquaintance with what they are about, that we guarantee that many will be led to dive deeply into the mysteries of this *ars musica* through the formation of a choral society in their vicinity, who would otherwise remain content to listen in idleness and ignorance to the performances of others. We are now speaking of choral associations as incitements to the study of, or a more intimate acquaintance with, the art of music.

We could wish that every candidate for admission into such a body were qualified to bear a severe test of his powers, so that the

excellence of every vocal society might be both individual and collective; but it is unreasonable to expect that this should be the case while we have so few sound teachers of the vocal art, and while our large singing classes are mainly composed of adults who come to learn the very alphabet of music. We hope we shall live to hear a choral society formed of members who have been severally tested as to their intonative correctness and power of sight reading, but such strictness in the formation at the present time of a choral society would rather impede the progress of music, since a standard would be required which the imperfect condition of our general musical education would render unreasonable.

If any of our readers should be under the impression that the various (and numerous) choral performances, metropolitan and provincial, that it is our lot and pleasure to chronicle, are an index of anything approaching a due and universal cultivation of part-singing in England, let them for a moment think of the parties and festive gatherings which they have attended during the year now closing. At how many of these have they heard a vocal trio or quartet respectably executed? We do not include those *réunions* where the vocally efficient are invited, for the purpose of going through some pieces in orthodox style, but we refer to friendly gatherings where “a little music” is done, or where, between the dances, an attempt is made to get up a glee. Perhaps voices of the requisite compass are forthcoming; a well known piece is selected; most likely “Blow, gentle gales.” It starts well, but the odds are ten to one against the correct singing of the short solo “Lo! behold, a pennant waving,” while the voices, with one accord, not unfrequently shout “Hark!” before the gun has been fired by the accompanist!

The tolerant nature of the audiences on these occasions is something to wonder at. The generality of the guests listen in respectful silence, and applaud most generously when the *finis* has coronat-ed the *opus*. There are few “parties” where something of this kind is not attempted, and, we may venture to add, very few where the result is not very similar. Still, we may draw encouragement from a picture so ridiculous. It shows the taste which exists in society for vocal part-music. Listeners are delighted with the stray phrases of harmony that according voices, even though unskilled, must occasionally produce, and it rests with musical professors to transform this normality into enlightenment and advanced knowledge.

Next week we purpose remarking upon the “difficulties of organists,” having been informed of some extraordinary proceedings in Huddersfield and Market Drayton, which may serve as illustrations.

## ANNOUNCEMENTS FOR THE WEEK.

- THIS DAY.—Crystal Palace Concert, 2½.  
Western Madrigal Society, 8.
- MONDAY.—Arantear Musical Society, Concert, Hanover-square, 8½.  
Pestalozzian Choral Society, Concert, Sussex Hall, 8.
- TUESDAY.—London Sacred Harmonic Union (*Messiah*), Sussex Hall, 8.  
Ecclesiological Society, First Motett Meeting, St. Martin's Hall, 8 (see advt.).
- WEDNESDAY.—Mr. Hullah's Concert (*Messiah*), St. Martin's Hall (see advt.).
- FRIDAY.—Miss Freeth's *Soirée* (see advt.).  
Sacred Harmonic Society, large Choral Rehearsal, 8.
- SATURDAY.—Crystal Palace Concert, 2½.





It is generally understood that there will be no Windsor theatricals this Christmas. The dramatic folk have heard, on the other hand, that the gratuitous opening of the theatres, on the occasion of the marriage of the Princess Royal, is under consideration.

## Metropolitan.

### MR. HENRY LESLIE'S CHOIR.

This society, which may now be enrolled amongst the first-class musical associations of the metropolis, gave the opening concert of the second season on Thursday evening, at the Hanover-square Rooms, which were crowded with a very fashionable and attentive audience. We append the programme:—

#### PART I.

- Anthem, "The ways of Zion do mourn" ..... Handel.  
Part-song, "The Shepherd's Farewell" ..... Henry Smart.  
Part-song, "Behold the woods" ..... Mendelssohn.

#### PART II.

- Madrigal, "Lady, see on every side" ..... L. Marenzio.  
Madrigal, "When all alone" ..... Converso.  
Part-song for male voices, "Evening" ..... Henry Leslie.  
Part-song for male voices, "Eastern Drinking Song" ..... Mendelssohn.  
Madrigal, "In going to my lonely bed" ..... Edwardes.  
Serenade, "Bless'd be the home," *Gipsy's Warning* ..... Benedict.

Every attention had been bestowed upon the anthem of Handel. The band, consisting of strings, oboes, and bassoons (the latter a modern addition to the score), was led by M. Sainton, and consisted of experienced orchestral players. Of the excellence of Mr. Leslie's band of four-score singers we have had frequent occasion to speak pleasantly and commendingly, and their performance of the choral portion of the anthem added to the proofs of their regularity of attendance at rehearsal, and their obedience to their chief, not to speak of the latter's own careful and judicious marshalling. Those who are familiar with the facts connected with the composition of many of Handel's great works, will not be surprised to hear that this anthem, "The ways of Zion do mourn," was written in five days. It was first performed on the occasion for which it was destined, the funeral of Queen Caroline, in 1737. The work in its entirety is but little known, but the tuneful quartett, "When the ear heard her," and the chorus, "Their bodies are buried in peace," are familiar to all lovers of sacred music.

The anthem is one of the least elaborate of Handel's works, and the instrumentation is throughout of the simplest character, but the choral music has all that massive nature which distinguishes the writings of Handel from every master of the art. If we wish to express grandeur (combined with simplicity) in choral music, we call the writing "Handelian," and truly the term is most expressive. No composer has yet approached him in producing the grandest effects from a combination of voices, and no composer has ever produced any effects with so simple means. It opens with a short introduction, followed by a magnificent chorus, "The ways of Zion do mourn," commencing *piano*, but with the full power subsequently developed at the words "How are the mighty fallen!" This latter phrase is very frequently repeated, and forms a separate chorus after the quartett to which we have above alluded, and after the chorus following, "She delivered the poor that cried." The key of G minor is preserved through the greater part of the anthem up to this point, only relieved by the quartett, in E flat, and "She delivered," in B flat; but the monotony is scarcely perceptible.

The first quartett was sung by Mrs. Arthur Stone, Miss Leffer, Mr. Cleather, and Mr. Pownall; the second, "The righteous shall be had in everlasting remembrance," by Miss Fosbroke, Mrs. Dixon, Mr. Regaldi, and Mr. Read; the third, "They shall receive a glorious kingdom," by Mr. Rycroft, Mr. A. Lester, Mr. Lovett, and Mr. Stroud. The execution of the last quartett was by far the most satisfactory, though some of the members employed in the others were highly efficient vocalists.

Mr. Leslie conducted. The introduction was scarcely taken *largo*, certainly not *largo assai*, as marked. The first quartett was a shade too fast, and the chorus "She delivered" was open to the same objection, but we entirely acquit Mr. Leslie of any want of sympathy with the great composer, for Handel's indication of speed is very vacillating and uncertain. Some of his pieces in four-crotchet time are marked *allegro*, the composer evidently intending (if the crotchets are much divided and sub-divided) that the briskness should apply to the quavers, as if there were eight beats allowed to each bar. Again, we frequently meet with pieces containing the same number of crotchets (4) to each measure, and marked *allegro*, where it is tolerably evident that the briskness is to be applied to the crotchets, and that if such a plan were not pursued the effect of the piece would be indubitably spoilt. This taking the composer at his word has been the means of marring many a representation of Handel's compositions. Sympathy and discretion are necessary.

The organ part to the anthem was well played by Mr. J. C. Ward, a member of the "Choir." A more sparing use of the reeds, and a little less of the "*Volle Orgel*," would have been grateful. Mr. Ward must do what we have elsewhere suggested to Mr. Brownsmith.

The remainder of the concert consisted of madrigals and part-songs, with which the company seemed highly delighted. First came a charming composition by Mr. Henry Smart, written expressly for the choir, and performed for the first time. It was a soprano quartett, entitled "The Shepherd's Farewell," was beautifully sung, encoored, and repeated.

Mendelssohn's "Behold the woods" was not so cordially received, though no less delightfully sung. Converso's madrigal, Mr. Leslie's part-song, Mendelssohn's Persian Drinking Song, and Benedict's Serenade were all encoored, and all but the last repeated. Mr. Leslie's "Evening" was done for the first time. It is for male voices and a very pleasing composition of this class. Mendelssohn's was sung with amazing spirit, but the conclusion of the alto, on the 5th, was not well toned. It is an unusually low note for our alto glee-singers and its production requires management.

The concert was of most healthy longitude. It commenced at half-past eight, and concluded at twenty-five minutes past ten. What a morning contemporary means by saying that Mr. Leslie's choir keep late hours, and that "the concerts should begin at eight," is best known to the writer. Our affidavit is ready to be taken that the room was half cleared of its pretty occupants by half-past ten.

### SACRED HARMONIC SOCIETY.

The first concert of the season, which we unintentionally omitted to notice last week, took place on the 27th ult., and was a worthy inauguration. The works selected for performance were Haydn's Third Service, or Imperial Mass, Mendelssohn's "Praise Jehovah," an English adaptation of *Lauda Sion*, and Spohr's sacred *chef d'œuvre*, *The Last Judgment*. The principals employed in each work were Madame Rudersdorff, Mr. and Mrs. Locke, and Mr. Weiss, who, as solo vocalists, had chief opportunity for the display of their chaste singing and appreciation of the music assigned to them in Spohr's oratorio; the other compositions depending more for their effect upon the efficiency of the chorus, or the combined efforts of the principals. Haydn's Mass is well known: Mendelssohn's cantata deserves greater fame than it appears to have acquired in this country. Mr. Hullah (to whom the score was presented by the composer) and the Sacred Harmonic Society are the only parties who seem disposed to afford it a hearing in the metropolis; and we cannot say that we hear much about it in the provinces, though it is unquestionably the most practicable of Mendelssohn's works. The quartett, "Ye who from His ways have turned," was remarkably well sung; and the only soprano solo was very expressively given by Madame Rudersdorff. The English words to which the cantata has been adapted are singularly beautiful. In some respects they differ exceedingly from the original, which, as we have before remarked, form a portion of the Roman Catholic service; and a person accustomed to the English words of the soprano solo, and enjoying the delicious expressiveness of the music, would find it difficult to believe that Mendelssohn originally wrote it to words of far different import, and of a character little calculated to excite expressiveness in writing. To

the chorus belonged the chief honours in the execution of "Praise Jehovah." As we have before stated, the choral parts offer no serious difficulties, but precision is required that the broad and massive effect intended by Mendelssohn may be produced, and their singing was characterised by this desirable acquirement.

In *The Last Judgment* the band had ample opportunity for exhibition, and availed themselves of it most successfully. The chromatic nature of Spohr's music, and the constant enharmonic changes, render it difficult of execution, but all obstacles were surmounted, and the performance was as distinct and fluent as could have been desired. The *sol*i parts were sung to perfection. The quartett "Yea, every tear and every sorrow," with its grand and simple choral interspersions, was an exceeding treat, in spite of the exaggerated *forte* at the commencement of each choral exclamation "Lord God of Heaven," (why not "Hail! our Redeemer.") Mr. Costa should make a distinction between *forte* and *fortissimo*.

Mr. Brownsmith retains his post as organist. He would be a most worthy occupant if he would consent to the employment of a lighter pedal in soft passages, and eschew the mixture stops when the full band is employed. If Mr. Brownsmith would let some one take his duty on one of these occasions, and perform the part of listener, he would hear a hideous row that would in no small degree astonish him.

The hall was densely crowded, there being scarcely standing-room. The Siamese princes were present in the north gallery, and excited much attention. They left before Spohr's oratorio commenced.

#### LONDON POLYHYMNIAN CHOIR.

This society, established last year, chiefly (we believe) for the practice of unaccompanied choral music, gave the first concert of the present season on Monday last, at Crosby-hall, and the excellent quality of some of the voices, and the general precision of the singing, were the admiration of a very numerous audience. The programme, so far as the choir were concerned, consisted mainly of part-songs, and although only one of those provoked that measure of applause which seems to call for a repetition of the *morceau*, it was very evident that they gave general gratification. We give a list of these performances:—"She gladdens vale and mountain" (Mendelssohn); "The Fisherman" (Haite); "Soldier's love" (Kucken); "True sword" (Weber); "The little church" (Becker); "Bump not the flask" (Mendelssohn); "Spring" (Weber); "The hunter's farewell" (Mendelssohn); "O wherefore all the sighing" (Haite); "The chapel" (Kreutzer); "Blue bells of Scotland" and "Auld lang syne." Only one glee was introduced, "To all you ladies," but the choir showed their ability to execute music of more pretensions by singing two choruses from Mendelssohn's *Antigone*.

All of these were well sung, and the precise and energetic execution proved that the conductor, Mr. W. Rea, had been hard at work since last season. We imagine that the choir have had some hints about the production of tone, for their singing is free from the strained and hard character to which we are too well accustomed in this country in choral bodies. Their *forte* passages are sufficiently energetic, while the tone is quite devoid of harshness. Mr. Rea, a tried and well-known master of the organ and pianoforte, and one of Sterndale Bennett's very best disciples, appears well qualified for his post of choral trainer and conductor. We have, however, a general complaint to make, viz., that the fearfully sudden manner in which his forces are compelled to cease (at the close of a piece) by a *bâton*-ic signal, has an effect nothing short of grotesque. Thirty-five gentleman are singing the word "praise," for instance, with distended jaws: the *bâton* is held aloft for the prolongation of the final note; it makes a slight, but sudden movement, and the thirty-five mouths close as if they were one and all biting most vigorously at something. We can admire and appreciate precision in movements generally, and in choral singing particularly, but we think that in the conclusion of a *morceau* it is carried to an extreme at the Polyhymnian establishment. After all, what is chiefly required is precision of attack, not a sudden let-go of a note as if every member were seized with a stitch in the side. We must also be allowed to remark, that Becker's "Little Church" was taken rather too slowly, and that Mendelssohn's Turkish drinking-song and "The Hunter's Farewell" were decidedly too fast.

The choral music was agreeably varied by some songs and instrumental solos. The former were by Miss J. Wells and Miss Palmer, who were encored in their English songs, the former singing "Tell me my heart," and "What will you do, love," and following the very prevalent and conceited custom of taking it for granted that the *singer* was encored, and not the *song*, by presenting her audience with something unexpected. Miss Palmer, who sang Mr. Hullah's "Three Fishers" and "The Minstrel Boy" charmingly, was discreet enough to repeat what the audience required, thereby modestly and properly giving the merit to the composer.

The instrumental solos were by Mr. G. Saunders (pianoforte), and Mr. J. Kemp (violin).

#### MR. HULLAH'S CONCERTS.

The performance of Handel's *Messiah* at St. Martin's Hall, advertised for the 16th instant, presents some points of especial interest, both to the public at large, and that rapidly increasing section of it which studies music more closely for its own sake. In the list of principal performers we find the name of another member of that gifted family, who, in so many departments of literature and art, have contributed to the instruction and delight of three generations. Miss Kemble, who makes her first appearance in public on the 16th, is the daughter of the late John Mitchell Kemble, the eminent scholar and archæologist, and grand-niece of John Kemble, and of Mrs. Siddons. We observe also in Mr. Hullah's programme that the *duett* (for two contraltos) "How beautiful are the feet" is to be substituted for the *air* set to the same words,—for the first time within the memory of the oldest "concert-goer." Mr. Santley, who created so favourable an impression in the recent performance of the *Creation*, divides the bass part with Mr. Thomas, and Miss Messent the soprano music with Miss Kemble.

#### CRYSTAL PALACE.

Saturday last being the anniversary of the death of Mozart, the programme of that day's "Winter Concert" was composed of the works of that great master. In a preface to a short analysis of a few of the compositions presented, the directors make a sort of apology for the smallness of their commemoration, and speak of "the limited means at their disposal." We have not space to comment upon this in our present number, and must content ourselves with giving the programme, and a few remarks upon its performance:—

1. Overture ..... "La Vilanella Rapita."
2. Cantata ..... "Non Temer."  
Miss Stabbach. Pianoforte *Obbligato*, Herr Pauer.
3. Aria ..... "Non Più Andrai" (*Le Nozze di Figaro*).  
Mr. Santley.
4. Motett ..... "Quis te Comprehen dat."  
(Chorus, Organ, Violin *Obbligato*, and Orchestra.)
5. Pianoforte Concerto in D minor.  
Herr Pauer.
6. Selection ..... (*Idomeneo*).  
Miss Stabbach and Chorus.
7. Symphony in G minor.
8. Selection ..... (*Don Giovanni*).  
1. Overture.  
2. Aria, "Madamina" .. Mr. Santley.  
3. Duett, "Là ci darem" .. Miss Stabbach and Mr. Santley.  
4. Aria, "Batti, Batti" .. Miss Stabbach.  
Violoncello *Obbligato* .. Mr. Daubert.
5. Aria, "Deh Vieni" .... Mr. Santley.  
Guitar *Obbligato* .. Mr. Stehling.
6. Aria, "Vedrai Carino" .. Miss Stabbach.
9. Overture ..... "Zauberflöte."

The concert concluded with "Deh vieni," the shades of night having fallen so far as to prevent the band seeing their music. The symphony was very well played by Mr. Mann's industrious corps, and Herr Pauer played the *concerto* in a most artistic manner. Mr. Santley was very satisfactory in the bass songs. A better exponent of the soprano music might have been found than Miss Stabbach, who was by no means equal to the florid portions of her task. In the *air* from *Idomeneo*, "Placido è il mar," she had but indifferent support from the chorus, a meagre band of three to a part! The motett suffered, as may well be imagined,



from the same paucity of voices, while the matter was not mended by the absence of the promised organ, and the indifferent playing of the violin *obligato*.

At the concert of to-day Miss Emma Busby is to play Mendelssohn's *Rondo* in E. A violin solo by Herr Pollitzer, and a symphony by Haydn, figure also in the programme.

CRYSTAL PALACE COMPANY.—The committee of shareholders recently appointed at the London Tavern have issued a report, in which they say:—

"In reporting to the meeting the result of their deliberations, your committee consider it their duty to state that, although constantly impressed with a sense of the great importance of the subjects they were directed chiefly to investigate, yet that the pressing monetary difficulties of the Crystal Palace were so continually forced on their attention, that they feel compelled to give to that subject, on account of its vital urgency, the first place in their report; and admitted, as it is on all hands, that, on the removal or great reduction of these monetary difficulties, the very existence of the Crystal Palace Company depends, your committee feel it to be at the present moment the paramount object for consideration. It is the opinion of your committee that the proposal of the directors to raise the necessary sum to place the Crystal Palace Company in a sound position, by the creation of a six per cent. debenture stock to the extent of £250,000 is more deserving of the favourable consideration of the shareholders than any other plan that has been brought before them, and they therefore most cordially agree with the remarks in the appendix to the report of the 30th July last, of the Committee of Investigation, in which it is said 'they (the Committee of Investigation) trust the debentures will be taken by the shareholders generally.' The plan of a guarantee fund, or list, has been well considered, and should the debenture stock not be sufficiently taken up to raise the sum required, the next best plan, as a temporary expedient, would be the guarantee project: and if a number of gentlemen can be found actuated by a noble patriotism, to take upon themselves the responsibility of guarantors, and will do so without the inducement of a prospective reward in the shape of a 10 per cent. bonus, so long as their names and guarantee only are all they are asked for, your committee think such a step desirable, but they would remind the meeting that such guarantee must be limited in time as well as in amount, and that can only be done by the certainty of commanding, at some definite period, the requisite funds to relieve guarantors, which, as far as your committee can anticipate, will ultimately have to be done by means somewhat similar, if not identical with the directors' plan of new debenture stock, and if this be the correct view of the state of affairs, your committee would ask whether an inevitable course, such as they believe the debenture scheme to be, is or is not deserving of the hearty support and encouragement of the shareholders. Coming now to the consideration of the various plans that have been proposed by Messrs. Fuller, Oliveira, Brooksopp, Wilson, Jackson, and others, for the reduction of the capital, your committee cannot recommend the adoption of any of the plans in their entirety. They do not deem it necessary to enter at length into all the propositions of each plan: they may say, however, that the most likely scheme for the reduction of capital, and one in which all are agreed in principle, is the surrender or absorption of shares in exchange for the privilege of admission to the Crystal Palace. They now submit to the meeting the following plan, combining, as they think, the best suggestions from all the propositions, viz. :—

- "1. An unrestricted admission for life. To be granted on the surrender of ten ordinary or eight preference shares, or the payment of £50.
- "2. Life admissions. On all days when the admission is under five shillings, and on payment of half the price when above five shillings, for four ordinary or three preference shares, or payment of £20.
- "3. Family life tickets. Subject to the same conditions as No. 2, to be had on terms similar to No. 1.
- "4. Life tickets. For admission on one shilling days only for two shares, or £10.
- "5. An unrestricted season ticket. For one year for one share, or £5."

The following is the return of admissions to the Crystal Palace for six days, from December 4 to 10:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Dec. 4	(1s.)	518	264	782
Saturday	" 5	(2s. 6d.)	789	2,227	3,106
Monday	" 7	(1s.)	449	120	569
Tuesday	" 8	"	380	237	617
Wednesday	" 9	"	781	277	1,058
Thursday	" 10	"	1,148	232	1,380
			4,065	3,357	7,422

THE CECILIAN SOCIETY, ALBION HALL, LONDON WALL.—Handel's oratorio, "*Samson*," was performed by the Society on Thursday, the 3rd inst. The principal vocalists were Miss Anne Cox, Miss Boden, Mr. Harper, and Mr. J. W. Morgan, of Rochester Cathedral, who gave great satisfaction to a crowded and attentive audience. Conductor, Mr. J. G. Boardman. Organist, Mr. Baines.

#### CHORAL SERVICES

On December 6, being the Second Sunday in Advent.

##### ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Lord Mornington in E flat.	Gibbons in F.	
A.—Randall in F. Raper in B flat.	Ditto.	Thus saith the Lord. But who may abide. And he shall purify. } Handel.

##### CHAPEL ROYAL, ST. JAMES'S.

M.—Langdon in F.	Patrick in G.	Why do the heathen. Keat.
E.—Purcell in G.	Ditto.	Hide not Thou thy face. Farrant.

##### ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Crotch in G.	King in D.	Lord for Thy tender. Farrant.
E.—Russell in E. Soaper in A.	Ditto.	Ascribe unto the Lord. Travers.

##### TEMPLE CHURCH.

M.—Langdon in F.	King in F.	Sleepers, wake. Mendelssohn.
E.—Rogers in D.	Hopkins in F.	Plead Thou my cause. Mozart.

##### LINCOLN'S INN.

M.—Farrant and Handel in F.	Aldrich in G. Gibbons in F.	Praise His awful name. Spohr.
E.—Robinson in E flat.	Hayes in E flat.	There shall a star. Mendelssohn.

##### For December 13.

##### ST. ANDREW'S, WELLS STREET.

M.—Turle in E. Elvey in A.	Benedicite. Turle. Benedictus. Tallis in D.	Sleepers, wake. Mendelssohn.
A.—Foster in E flat.	Tallis in D.	Thy word is a lantern. Purcell.
E.—Ditto.	Rogers in D.	Turn Thy face. Attwood.

THE services at the Chapel Royal will be discontinued for the present, in consequence of the preparations which are about to be made for the marriage of the Princess Royal.

THE Dean and Chapter of Westminster have determined to open the nave of the Abbey for service on Sunday evenings, from the 3rd of January, 1858. The service will commence at seven o'clock. It is not settled at present who are to be the preachers, or whether the choir are to take part in the services.

## Opera.

LYCEUM.—Whatever may be the ultimate verdict of the public on the new opera, we may congratulate the management on the complete success which has attended the first production of the work, which, since the night of its birth, has occupied the entire remaining portion (that is, nearly half) of the season. A second hearing has somewhat corrected, or at least amplified, our opinion of the opera. Mr. Balfe seems to have puzzled the critics, for there is certainly a singular difference of opinion of his new work, even among the best judges. That he has aimed at a new style is clear, for the opera differs widely in this respect from his former efforts. We have heard the style called French; but of Auber, the only French writer that any man of talent would dream of imitating, there is certainly no trace. The truth is, that excepting some skillful imitations of the Spanish popular music, to which the subject and *locale* of the opera might naturally lead him, Mr. Balfe owes to his own resources alone any change of style that the work exhibits. One characteristic it possesses in common with all his former operas, for it alternately satisfies and disappoints expectation. Beauties and common-places, sparkling and happy effects, weak and time-worn thoughts, being mingled together in the manner common to all this gentleman's lyrical works. So much in brief for the general character of his present production. The songs, with two exceptions, are among the least effective parts of the opera. The two given to Mr. Weiss are not a wit above the most ordinary mediocrity. Mr. Harrison's song in the third act is not much better. The aria with the clarinet *obbligato* is a brilliant and graceful vehicle for the display of the extraordinary powers of the fair vocalist. Miss Susan Pyne's song, "Love is a naughty boy," is a melodious and pleasing *bagatelle*; but with no claims to a higher denomination on the stage, although we have no doubt that it makes an effective chamber song. The two exceptions we have named are—"The muleteer's song," and the ballad, "The convent cell." The first is a quaint and spirited melody, dramatic in character and treatment, with enough of the Spanish style and rhythm to give it raciness without marring its freshness. "The convent cell" owes much of the extraordinary popularity to which it has attained, to the exquisite singing—the melodious *sotto voce* breathing—of Miss Louisa Pyne. The melody is simple, and highly characteristic of the words, and the effect lulling and reposeful. We have heard (whether truly or not, we cannot say) that the sale of this song has already covered the expense of the publication of the whole opera. The duettino, "Your pardon, Senors," has the same character in the melody as "The muleteer's song," but is less original and dramatic, and is much improved by being transferred to the chamber. The duett between the Queen and Don Sebastian stands its ground better, and with the charming figure for the violins which occurs in the former part of it, is one of the best things in the first act, but the piece is too long and diffuse. Not so the quartett which follows, in which Don Pedro and his friends express their surprise at the likeness of the supposed peasant girl to the Queen. This we hold to be one of the gems of the opera; displaying the breadth and vigour of conception and treatment which Mr. Balfe can unquestionably sometimes show. The laughing trio is another highly successful imitation of the style and rhythm of the popular music of Spain. With the general opinion of this piece of graceful vivacity we entirely agree. The finale to the first and second acts has some strong and salient points. The latter is the best sustained. The third act should be nearly all re-written. Another last act will be a very acceptable novelty whenever the opera shall be re-produced.

One word of caution to Mr. Balfe. The large proportion of indifferent songs in his operas is remarkable. The songs are well known to be the most saleable portions of an opera. Now, we are far from wishing to dwell on the delights of fame and starvation; but if Mr. Balfe would give fair play to his fame as well as his fortune, let us hope that he will, in his future works for the lyrical stage, throw fewer of these sopas to that many-headed monster, the town, and not bring us so often from the Parnassian heights, to listen to his thoughts on the subject of "supply." On the performance of the opera, including the scenery and appointments, we need add nothing to what has been repeatedly and justly said in its praise. Miss Pyne's fame is becoming proverbial. The unity of opinion is perfect.

The theatre will close next Saturday, when we will offer a few remarks on the conduct of the management and the results of the season.

## Theatrical.

DRURY LANE.—It is understood that Mr. Leigh Murray is about to appear at this theatre, the return of Mr. C. Mathews not being looked for till March.

## Theatres.

## PRICES. TIME OF COMMENCEMENT, &amp;c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

## TORTURE IN ENGLAND.

(From the *Examiner*.)

"I'm never merry," says Duke Orsino, "when I hear sweet music." Ought it not to be—"I'm never merry when I hear street music?"

The Belgravians, however, who have got up a petition against the organ-grinding nuisance, are not protesting either against music or musical instruments of any kind, but against the tortments of the ear and the racks and other engines that unintermittingly inflict it. "How sour sweet music is when time is broke, and no proportion kept!" but the breaking of time and violation of musical proportions are the least part of the intolerable abuse in question, where the vilest instruments, the vilest airs, the vilest playing, and the vilest repetition and pertinacity are all in a conspiracy to torture one of the most delicate of our organs, and make all who have ears lament that they were given to hear with. We have sanitary officers constantly hunting after bad smells, but it seems to be nobody's duty to hunt after sounds equally atrocious and not less injurious to health, if either unmolested slumbers or unruffled tempers are conducive to a state of salubrity. The Board of Health is so engrossed by the care of the nose (perhaps on account of its greater prominence) that it



neglects the claims of the ear altogether; but what signifies escaping from one description of foul airs, if we are left at the mercy of airs of another species equally abominable? It must be said, also, to the credit of the stenches, that they are usually local and stationary, whereas the parallel visitations of the ear pursue us everywhere. No square, street, lane, or alley is free from them; or, if there is a moment's respite, it is like the calm that precedes the storm, and the idea that the pest is at hand, just doubling the corner, and preparing to renew yesterday's persecution, is often as bad as the actual performance.

"Seriously," observes the *Nonconformist*, in a very good as well as pleasant article on the subject:—

"Seriously the thing is more than a nuisance. It is a cruelty—first to the public, and secondly to the poor victims who are enticed over from foreign shores to do the greedy behests of a set of arrant scamps who live upon their earnings. We are as reluctant as anybody can be to restrict individual freedom. But this harassing of quiet citizens upon system—this organ-ization of annoyance—this infliction of martyrdom upon everyone who cannot afford to brave the noise of a frequented thoroughfare, ought to be brought under the control of the police."

No doubt it ought, but we shall have floods of unreasoning philanthropy drivelled upon this as upon every cognate question of the day. The system, however, is utterly indefensible. If music at all hours and in all places be really a public necessity, the organs and hurdy-gurdies ought to be put down, on the ground that they are not music, but a slander on music, and an outrage to every ear that has the slightest musical education or susceptibility. If they are defended on the ground that the thing is a trade, and to be left free, like all other branches of industry, we answer that it is no trade but the trade of begging, from which it only differs in the circumstances that aggravate the offence of mendicancy. To the remark that these offenders must live, we are forced to the old reply, that the necessity for that is by no means so obvious as that the community should cease to be harassed by their ill-chosen method of getting a livelihood. These wretched people make money by means that prevent other people from making it. The parts of the town most haunted by the "scriptorum chorus" are especially subject to instrumental discord, and the most relentless exaction of the "Sound Dues." To such men their quiet counts in pounds, shillings, and pence; they have as good a right to make money as the street musicians, even if the latter exercised an honest *bona fide* calling, which it is notorious they do not. In fact, at least one half of their profits proceeds from the hushmoney they receive to buy a few hours' deliverance from their importunities.

Recollecting the country from which most of these pests of London come, we cannot help remarking, in conclusion, that it is an ill return for the people of any part of the kingdom of Sardinia to make to Englishmen, who have ever been their warmest political friends and allies. Why not send these hordes of young Savoyards to Austria, which merits their hatred and hostility, instead of letting them loose upon us, who have never done them an injury, even in thought?

## Provincial.

**BURY ST. EDMUND'S.**—On Tuesday week the members of the Athenæum Choral Society gave their first concert for the present season in the Lecture-hall of the Athenæum, which was filled with a large and fashionable audience. The first part of the programme consisted of selections from Spohr's *Last Judgment*, and commenced with the beautiful chorus, "Praise the Lord our God," which was well executed. Then followed the solo, sung by Mr. Pattle, preceding the chorus, "Holy, holy, holy is God our Lord," the solemn beauty of which must have been felt by all who could appreciate the most magnificent harmony. Mrs. Guy sang the recitative, "And the elders all fell down before the Lamb," and the solo introducing the chorus, "O Lord, Thou art God alone," after which Mr. Pattle sang the recitative, "And every creature in the heavens," and the solo, "Blessing, power," preceding the chorus upon the same words, which was exceedingly well sung by the choristers. Miss Livock, of the Norwich Choral Society, made her first appearance before a Bury audience in the air, "Come, ever-smiling Liberty," from *Judas Maccabæus*, and the rapturous applause and hearty encore she received at the close

of this, as well as all her other songs, was a sufficient testimony of the favourable impression she had produced. With the exception of a little Norfolk provincialism in her pronunciation, she is indeed a very pleasing singer, and her execution was remarkable for great distinctness and excellence. Of Mr. Atkinson, of the Norwich Cathedral Choir, it is almost needless to speak, as his ability is too well known to require mention from us. He sang the recitative, "Almighty God of Israel," and the air, "O what is man, by all his pomp attended?" in his usual good style. During the performance of this air, Mrs. Guy was taken suddenly unwell, and left the orchestra just as the audience were anticipating a duett from Costa's *Elvi*. The duett was of course omitted, and the performance continued to the end of the first part, when the conductor, Mr. Nunn, was reluctantly compelled to announce that Mrs. Guy was too indisposed to again appear on the orchestra. As this lady was allotted a very conspicuous place in the second part, her absence was the cause of great disappointment to the audience. Miss Livock and Mr. Atkinson very kindly consented to sing solos in the place of those allotted to Mrs. Guy. Miss Livock sang "But Thou didst not leave," from *The Messiah*, which was received with so much enthusiasm that she was unable to escape from repeating it. Mr. Atkinson sang the recitative, "Thus saith the Lord," and air, "But who may abide," also from *The Messiah*, and "Now Heav'n in fullest glory shone," from *The Creation*. A duett, "The sons of strangers shall build up thy walls," by Pierson, was excellently rendered by Miss Livock and Mr. Atkinson. Miss Livock was equally successful in "O had I Jubal's lyre," from *Judas Maccabæus*, nor must we omit to mention Mr. Pattle's execution of the air "Then shall the righteous shine forth," from *Elijah*. Mr. Nunn conducted on the occasion with his well-known ability, and the orchestra was well led by Mr. Alfred Nunn.—*Free Press*.

**CHERTSEY.**—On Thursday week a concert was given at the Town-hall by the Windsor and Eton Royal Glee and Madrigal Society, assisted by Miss Ellen Lyon, which was rather numerous and highly respectfully attended. The programme comprised a variety of popular and pleasing pieces, all of which were beautifully and tastefully rendered. Miss Lyon won the applause of the entire audience, and the fine bass of Mr. Bridgwater was the theme of general admiration; in fact, the performers were alike all successful, and the company highly delighted.

**COVENTRY.**—Last evening, the Coventry Choral and Instrumental Society gave their first season concert at the Corn Exchange. There was a large attendance, the only falling off being in the promenade, or shilling places; thus indicating the somewhat straightened means of the working classes under the depressed state of trade. The programme comprised a very considerable proportion of instrumental pieces, which were executed in a style deserving of all praise, in fact, most of them were exquisitely given, and were evidently appreciated as they deserve. Mr. and Mrs. Lockey, the principal vocalists, are pleasing singers, and excel in the plaintive kind of music. They were deservedly encored in the beautiful duett "The Exile's Home." The only other encore was for Mr. H. Blagrove's violin solo, a masterly performance. Mr. R. Blagrove's concertina fantasia on Scotch airs was also very sweetly given. The choral parts of the programme were extremely well sustained by the society: and the fine old glee of Danby's, "Awake, Æolian Lyre," was very effectively rendered by the whole vocal force unaccompanied. The performance concluded as usual with the National Anthem, very brilliantly given.

**HASLINGDEN.**—Mr. Meller gave his third annual subscription concert of vocal and instrumental music in the Town-hall on Friday, Nov. 27th, for which occasion the following vocalists were engaged: Miss Armstrong, Mr. Champion, and Mr. Lambert. Instrumentalists: Mr. Percival, the celebrated flautist from the Liverpool concerts, and Herr Lidel (violin-cello), from London; pianist, Mr. Meller. A trio for flute, violin-cello, and pianoforte, by Kuhlau, opened the performance, and was followed by Hobbs's new song, "The Brave Old Téméraire," sung by Mr. Lambert, and much applauded. Miss Armstrong then gave "Why do I weep for thee," without much expression. Blümen-thal's romance, "Far away where angels dwell," was tastily sung by Mr. Champion. Mr. Lambert followed in Schubert's "Wanderer." Miss Armstrong and Mr. Champion then gave the duett, "The sailor sighs," and Herr Lidel played a violin-cello fantasia on airs from *Lucia di Lammermoor* in such a masterly manner as to receive a loud encore. The second part opened with Bishop's

"Echo" song, beautifully sung by Miss Armstrong, and encored, the flute *obbligato* being well played by Mr. Percival, who was encored in his fantasia on "Rule Britannia." Mr. Lambert was encored in the Irish song, "Kitty Moyle," when he gave "Kitty Machree." The trios, "Maiden fair" (Bishop), and "This magic-weave scarf" (Barnett), were well sung, and with the latter the concert terminated.

**HOLMFIRTH.**—The Choral Society gave their fourth quarterly concert in the Town-hall, on Thursday week. The attendance was good, and the performance, which consisted of selections from Handel's *Judas Maccabæus*, was excellent. The solo parts were sustained by Mrs. Hirst, Misses Crosland, Varley, Crabtree and Preston, and Messrs. Greenwood, Kaye, Cartwright, Burrell, Hinchliffe, Wood, Wrenshaw, Senior, Moore and Wimpenny. The choruses went well, and great credit is due to the able conductor and leader, Mr. J. Perkin and Mr. Etchells.

**HUDDERSFIELD.**—On Tuesday week Mr. and Mrs. German Reed gave their entertainment in the Philosophic Hall, to a large audience. The performance was undoubtedly the best of the kind which has been presented to the public of Huddersfield. The characters taken by Mrs. Reed, whether the hoyden girl at school, who wanted "to sing something with a fal-la-la at the end of it," or the Scotch fish-wife with the song of "Jock o' the Mill" and the imitation of the bagpipes, or the Irish servant girl Norah, who wanted a bit of a tune putting in her letter to her sweetheart, "so that he could hear her singing," or the old red-nosed lady with pattens, or the poetess who was composing an epic, or the young gentleman of an exceedingly cautious turn, or the country lad with his song about the flowers, were as distinct and individualized as possible, and the efforts of Mrs. Reed were admirably seconded by Mr. Reed. The trials of temper he undergoes when composing an opera, the hits at *La Traviata* and at stage-effects generally, were very telling, and the performance altogether was one which all who were present would have pleasure in visiting again.

**HULME.**—The third dress concert of the Trafford Glee Club took place on Wednesday evening, November 25, at Platford's Assembly-rooms. Numerous glees and madrigals were very efficiently performed by the club, who, in addition to the attraction of their own performance, engaged the services of the Misses M'Alpine. The ladies assisted in Sir H. Bishop's "Blow, gentle gales," encored, and "Bird of the wilderness;" Callcott's "Queen of the valley," by the gentlemen, was very nicely sung, as was Stephenson's "Born in yon blaze." Miss M'Alpine sang Weber's scena, "Softly sighs," and was encored in a duet with her sister. Miss Margaret M'Alpine shared a similar compliment in L. Williams' "I have always a welcome," when she substituted "Come off to the moors." Mr. Banks conducted the whole of the music, and the concert concluded with Bishop's "See the glass is out." The next meeting is fixed for the 23rd December.

**HULL.**—THEATRE ROYAL.—On Friday evening the dramatic season of this theatre came to a conclusion, upon which occasion Mr. H. Deval, Mus. Doc., made his appearance as Henry Bertram in *Guy Mannering*, for the benefit of the Druids' Brass Band. There was an excellent house, and Mr. Deval was enthusiastically received. The performance of *Guy Mannering* passed off very creditably, Mr. Deval receiving several encores. During the evening the Druids' Brass Band, under the leadership of Mr. R. Smith, of Leeds, executed a selection of popular music in masterly style.

**LEEDS.**—A second miscellaneous concert was given in the Music-hall, on Wednesday, by Mrs. Wood and her four lady pupils, assisted by Mr. Tennant, tenor, and Mr. Chaple, bass. The attendance was very good, but not to the extent of the first concert given about a month since, and there was altogether an absence of that enthusiasm and excellence which characterized the *début* of the young ladies, for which we will endeavour to give reasons. First, the programme was badly constructed, there being such a preponderance of Verdi's worst music, that it became thoroughly offensive. Second—the pupils having been so much lauded at their first concert, and the indiscriminate praise bestowed upon them by the local press being so fulsome, that they evidently considered their musical fame firmly established, and, consequently, took no particular pains in their singing on Wednesday last. And third—the voices of at least two of the young ladies were painfully overworked, and, as a consequence, sounded thin and unmusical. Miss Dobson, who is considered the *prima*

*donna*, exhibits in her singing *fioriture* exceedingly rare in so young an artist; but, unfortunately, this has been gained at the sacrifice of the voice. She does not possess a note below the staff; and to secure even a mezzo-forte in her middle register, requires such a forcing of the vocal organ, that she constantly sings sharp. Mrs. Wood, who accompanied everything her pupils sang (with a single exception), is well aware of this great defect, and was frequently compelled, in all Miss Dobson gave, to render her strong support by playing the melody. Notwithstanding, we cannot but admire the style and finish with which this young lady sings. Her "Non più mesta," "Ah! che assorta," and "Bid me discourse," were the most successful pieces of the evening. The best and purest voice is possessed by Miss Hirst, a mezzo-soprano, who was rapturously encored in "The last rose of summer," wherein her *sotto voce* passages were excellent to a degree. She sings with more natural grace than any of the other pupils, and the work of her instructress is not prominent in her manner.

Miss Richardson sang a song by Weber, "Annie," with considerable taste and vivacity, displaying a well-trained small soprano voice. Her effort deserved an encore. The contralto of the party was Miss Pilling, whose best effort was in a scena from *Semiramide*, "Ah, quel giorno." This young lady, too, appeared to have strained her voice to such an extent that very few clear notes were heard. Her execution, generally, is very good, but she requires a clever accompanist to support her frequently when she sings flat. So far, then, for Mrs. Wood's pupils, whom we advise in all friendliness to study well to overcome the defects which they possess, and not to listen to those empty flatterers who would persuade them that they are already perfect in the vocal art. There is ample room in the musical world for good lady singers, and real merit will surely meet its just reward. Mr. Tennant pleased his audience in the concerted music, and in Wallace's popular ballad "Annie, dear, good-bye." He is a tenor of good pretensions, and sings with care and judgment. Mr. Chaple undertook the bass music, but it was difficult to say from whence his voice came—certainly not from his chest. There were twelve Italian pieces sung, Verdi's name appearing no less than seven times. Mr. R. Burton assisted in the accompaniments.

**PEOPLE'S CONCERTS.**—The last two Saturday Concerts for the People were highly successful in a musical point of view, but the attendance of the working-classes has not been encouraging to the Recreation Society's Committee. On the 28th ult., Mrs. Sunderland, Miss Freeman, Mr. Champion, and Mr. Henry Phillips were the vocalists, and the programme was made up entirely of old English ballads and harmonized airs. The veteran basso, notwithstanding his faded voice, sang with a spirit and true musicianly taste which secured for him the most vociferous plaudits, receiving at one time a double encore. Last Saturday's concert was excellent in every respect, the performers being Mr. and Mrs. Locket, Mr. Blagrove, Mr. R. Blagrove, Mr. Aylward, and Mr. Spark. A good programme, varied by popular and classical music, was gone through with all that care and excellence which true artists never fail to exhibit.

**TOWN-HALL MUSICAL FESTIVAL.**—A meeting of merchants and other gentlemen interested in musical matters has been convened, for the purpose of making the necessary arrangements for a grand musical festival to be held in Leeds, at the opening of the Town-hall, next autumn.

**MANCHESTER.**—The two farewell appearances of Madame Gassier and party proved amply successful, especially that of Saturday evening, when a large muster of the admirers of the gifted *cantatrice* assembled to bid a hearty—though not o'er glad—adieu to their favourite. Seldom, perhaps never, have the wondrous powers possessed by the fair vocalist appeared under more positive command than on these occasions. Any attempt to describe the all but vocal impossibilities accomplished with the most evident ease would be utterly vain; albeit, the reading of the several selections was also of a very superior order, and the enthusiasm of the audience fully commensurate with the brilliant vocal displays so vociferously encored; indeed, the whole troupe may be pronounced one of the best of the flying parties that have visited this music-loving locality for some time past. We should extend our notice far beyond convenient limits were we to enumerate all the many points of interest that presented themselves during the progress of these concerts; we cannot, however, omit to specially remark the exquisite taste exhibited by Mr. George Perren in his rendering of the fine old ballad "The Thorn;" it



was indeed a specimen of the most refined reading of the subject it has ever been our pleasure to listen to.

We shall hope to give some particulars of the Inaugurative Festival of the new Musical Society in our next number.

The Brouil family are here, giving a series of concerts at the Free Trade Hall.

The Monday Evening Concert of this week presented about the usual amount of interest, if we except, in addition, the "first appearance" of Miss Eliza Heywood (pupil of Mr. H. Phillips). This young lady possesses a somewhat promising voice, with a tolerably correct ear, and when the nervous feeling, usually consequent upon early appearances, shall have passed away, we venture to predict increased success for the young *débutante*. Miss Armstrong on this occasion essayed Balfe's sportive song, "I'm a merry Zingara," and although with more than her usual quantum of spirit, still insufficiently energetic for music of its kind. With the experimental addition of the organ as an accompaniment to some of the choral selections we perfectly agree, but we cannot admit the propriety of using it for such compositions as "Hark! 'tis the Indian Drum," since nothing could be more opposite to the character of the composition than the ponderous nature of the tones of the organ; further, we must take special objection to the *tempo* on the above occasion, the speed being at least one third too slow; the martial character of the round was entirely sacrificed in consequence, the effect, further consequently, being excessively heavy. Barnett's pleasant trio, "The Sea Flowers," was very neatly rendered by the Misses Armstrong and Heywood and Mrs. Brooke. We are still of opinion that more point and stronger colouring would materially improve the effect of the choral selections generally.

**NORTHAMPTON.**—Haydn's oratorio, *The Creation*, was performed by the Choral Society on Thursday evening week. The soprano music was intrusted to Miss Ransford, who used her utmost exertions to give due effect to the charming though difficult music assigned to her. Mr. Thorpe Peed sang the tenor airs and recitations in a very artistic manner. His rendering of the air "In native worth," gained rapturous applause. The whole of the bass music, with the exception of the recit, "Straight opening her fertile womb," and the air, "Now Heaven in fullest glory shone," which were well sung by Mr. Groves, was undertaken and effectually given by Mr. Wickes. The band, led by Mr. Packer, played with precision, and showed a decided improvement in the accompaniments to several of the songs. They were assisted by Mr. Reinagle, of Oxford. Mr. McKorkell presided at the organ with his usual ability. We consider the public are much indebted to this society for their efforts to provide for their entertainment and improvement by the production of music of the highest order. —(*Northampton Mercury*.)

**OXFORD.**—A very delightful concert was given at the Town-hall on Wednesday week, by the Windsor and Eton Royal Glee and Madrigal Society. This society consists, we believe, of a part of the members of the choir of the Chapel Royal of St. George, Windsor, who were aided on this occasion by two ladies—Miss Grace Alleyne and Miss Eliza Hughes. We have seldom, if ever, heard glees more charmingly rendered than Cooke's "Shades of the heroes," and Bishop's "Now by day's retiring lamp." Horsley's exquisite glee, "By Celia's arbour," was also nicely sung, and gained an encore. Stevens's "Cloud-capt towers," was also capitally sung, and deservedly encored. Webbe's *chef d'œuvre*, "When winds breathe soft," was somewhat damaged by the want (we should imagine) of a previous rehearsal on the part of the soprani, but this was atoned for by the spirited way in which they sustained their parts in Pearsall's somewhat threadbare yet popular "Oh, who will o'er the downs," and Bishop's "Tramp" chorus. The "Singing lesson," was effectively given by Miss E. Hughes, Mr. Dyson, and Mr. Whitehouse, and the catch, "Would you know my Celia's charms?" with a smartness and humour which called forth a unanimous encore. Of the solo performances the more popular were "Bonnie Dundee," spiritedly sung by Miss Alleyne, and the "Bonnie wee Wife," ably given by Miss Hughes, both applauded to the echo. Mr. Whitehouse's magnificent voice was heard to great effect in Loder's song, "Martin, the man-at-arms," as well as in the glees. Mr. Bridgewater sang "The sea fight" very effectively, and Mr. Dyson sang "Excelsior," with much feeling, and exhibited powers which, carefully cultivated, gave promise of future excellence. The National Anthem brought to a close one of the best concerts of the season. We regretted to see that the company was less numerous than select,

but it comprised many ardent admirers of glee singing, by whom the efforts of the performers were duly appreciated and flatteringly applauded. If the musical public could have had any notion of the treat in store for them, we have no doubt the hall would have been crowded; and now that our musical neighbours have given us "a taste of their quality," and have got over the novelty of a first introduction, we trust they will favour Oxford with another visit, when we think we can promise them, if not a heartier welcome, at least, in one important respect, a more satisfactory reception.

The members of the University Amateur Society gave a concert yesterday evening, with great success, to the members of the Working Men's Educational Institution.

**PETERBOROUGH.**—Mr. and Mrs. Henri Drayton gave their popular entertainments on Saturday and Monday evenings, 5th and 7th inst. Several pieces were encored and applauded to the echo, the "Enquiry duet" especially; and "Old Towler" created a perfect *furor*. Herr Lutz accompanied very chastely on the harmonium and pianoforte.

**THIRSK.—MECHANICS' INSTITUTE.—LECTURE CONCERT.**—On Monday evening Mr. Spark, the eminent organist of Leeds, gave a very superior entertainment before a distinguished audience, in the Public Room. Mr. Spark, who presided at the piano, kindly furnished by Mr. Tranter, gave a very interesting outline of the progress of English vocal music during the last three centuries, in which part-music, madrigals, glees, &c., &c., were lucidly explained, and the great contributors to the divine art received their meed of praise or criticism. Among the more prominent, we may mention Bishop, Glover, Horsley, Balfe, Hatton, Cooke, Webbe, &c. Their compositions were illustrated by Messrs. Newsome and Webster, assisted by Misses Helena Walker and Newbound, of the Manchester, Liverpool, and Leeds concerts. The singing of Miss Walker was justly admired. She was encored in "I am a merry Zingara," with which she again favoured the audience. There was an ease in the execution of the loftier notes, and a liquidity, which excited the audience to a high pitch of enthusiasm. Miss Newbound gave "Poor dog Tray" with much feeling and power, and was loudly encored in "Are you angry, Mother;" but, having to sing a piece of Mrs. Norton's for Mr. Webster, who from cold was prevented giving "The Wolf," her voice was so much taxed as to prevent her gratifying the company. We conceive the entertainment to have been a great success, and to reflect the highest credit upon the committee of the institution and the stewards who attended to it. At the close, Jos. Rider, Esq., in a few suitable remarks, moved the thanks of the audience to the talented artists, who gracefully responded, by singing "God save the Queen." —(*Yorkshireman*.)

**TODMORDEN.**—On Monday week the members of the Musical Union held their first public concert for the season in the Odd Fellow's Hall, which, notwithstanding the inclemency of the weather, was both respectably and numerously attended. The members, on this occasion, were assisted by Miss Walker, of Leeds (first appearance in Todmorden). This young lady possesses a fine clear voice, good taste, and sings very correctly; she was most happy in her rendering of Bishop's "Should he upbraid," and Glover's "Little Gypsy Jane." Mr. Chadwick sang Charles Smith's "Hohenlieden" with excellent taste; he also was much applauded in Neukomm's song "The Land." Mr. J. Sutcliffe, although labouring under a cold, did justice to the song, "The Huntsman, Soldier, and Sailor." The *obbligato* on the violoncello, by Mr. Wadsworth, was a master stroke, and richly merited the rapturous applause it received. Several of the glees were creditably sung, but the gems were Webbe's "Swiftly o'er the Mountain's Brow," and Lorenz's "Banish oh! maiden." We cannot give too much praise to the excellent band, which, on this occasion, was assisted by Mr. Fielden, flautist, and Mr. Wadsworth, violoncellist. Their exquisite performance of Mozart's grand overture *Zauberflöte* would be difficult to surpass. The leader of the band was Mr. A. Baron; the conductor, Mr. T. Law.

**WINDSOR.**—Amongst Windsor's many resources for the amusement and improvement of its inhabitants during the months of winter, the "Windsor and Eton Royal Glee and Madrigal Society" takes its stand, and very creditably maintains its position. With its moderate terms, chaste and genuine performances, and admirable arrangements, it cannot fail to continue a favourite with those whose approval it seeks to gain. On Monday evening,

\*Which "Poor dog Tray" ?—Ed.

November 30th, the second Subscription Concert was given to the nobility, gentry, and inhabitants of Windsor and its neighbourhood. The attendance was equal if not superior to the last occasion, and the programme promised a very good two hours' treat, which the sequel most assuredly confirmed. The vocalists were Miss Ellen Lyon, of the Exeter Hall and nobility's concerts; Messrs. Knowles, Marriott, Dyson, Mudge, Whitehouse, and Bridgewater; assisted by the choristers, and conducted by Dr. Elvey. The concert commenced with "Rule Britannia," delightfully arranged by the well-known Novello; this included the whole strength of the choir—it was a noble performance; this was followed by a glee, "From Oberon in fairy land;" then a part song, "Soft music is stealing," both good, the latter very sweet; then a song well given by Miss E. Lyon, "I think of thee at morn my love;" then a quartett by Miss E. Lyon, Master Spain, Messrs. Whitehouse and Bridgewater. The recitative and air "Nina," by J. W. Hobbs, was given characteristically by Mr. Dyson. The first part concluded with a madrigal, "Soldiers, brave and gallant," &c. Part second commenced with a glee for five voices by Sir J. Stevenson, "Hail to the mighty power of song;" then the glee "Where the bee sucks," and now commenced the showers of encores—though it may be as well to remark that encores are not by any means always a criterion of excellence of composition or performance, else how is it that many chaste and beautiful compositions, rendered with equal success, are often passed by in silence, when a light pleasing air obtains an encore from the caprice of some one or two youths, it may be, whilst the more mature judgment often abstains from requesting a repetition of that beautiful and beautifully given, but which has evidently taxed the strength and energies of the performers most severely. Carter's "Stand to your guns, my hearts of oak," was well sung by Mr. Bridgewater. The laughable duett, "The singing lesson," by Fioravanti, was apologized for, and something else substituted. The audience were much delighted by Storch's very pretty Hungarian Serenade Polka; also a very nice song by Balfe, "The Canteeneer," gaily sung by Miss E. Lyon; then a glee and chorus, "Merry boys away;" a fisherman's chorus, by Sir H. Bishop. The whole concluded, as usual, with "The National Anthem," and, as at the last concert, with additional words by the Rev. J. Gore, appropriate, with the exception of the second line in the third verse—

"Thy choicest gifts in store,  
On our Victoria pour."

which certainly is not so poetical or euphonious as the original,  
"On her be pleased to pour."

May the society long continue to enable us to spend profitably a few of the hours of Old Winter, as also to meet all the wishes of the audience and the performers.—*West Middlesex Herald.*

**YORK.**—The second concert of the Musical Union took place in the Festival Concert-room on Tuesday last, for which the following vocalists were engaged, Miss Wilson, of Hull; Mr. Wilson (tenor); and Mr. Lambert, of the Cathedral choir. Leader and solo violin, Mr. J. W. Sykes, from Leeds; Pianoforte, Mr. Shaw, assisted by Mr. Strickland. The performance began with the Paer's *Sargino* Overture, well played by the band, as well Auber's *Le Macon*, which opened the second part. Miss Wilson sang with much taste the following songs, "Angels ever bright and fair" (Handel), "The blind girl's song" (Donizetti), and Linley's "I cannot mind my wheel," that of Donizetti's being encored. Mr. Wilson gained much applause in the song, "The Death of Abercrombie." The new song, "Delhi," by Hatton, was introduced by Mr. Lambert, who was encored in his Irish song, "Katty Moyle." The *solo de concert*, by Sinton, for the violin, was well performed by Mr. J. W. Sykes, and was encored. Miss Wilson, Messrs. Holmes, Hird, and Plowman, were well received by the audience in the glee, "Who is Sylvia," and the quartett, "Annie Laurie," the latter being encored. "The Chough and Crow," and Jackson's "Sisters of the Sea," were wretched performances on the part of the chorus, and we would advise those in authority to discontinue this department altogether, if they wish the society to flourish. We were glad to see that the committee have put a  *veto* on the "encoring abuse," so much complained of by the "local press" and frequenters of these concerts. There were several encores; but we were happy to see that in one instance only was any attention paid to them; the consequence was that the concert concluded much earlier than before, and the audience were able to get home at a reasonable hour.

## ORGAN.

The new organ, built and erected by Bevington and Sons for the Castlecomer Roman Catholic Church, near Carlow, Ireland, was opened by Mr. H. Bevington, on Sunday last.

The instrument contains the following stops in great, swell, and pedal organs:—

### GREAT ORGAN, CC to F.

Bourdon (wood) and tenoroon (metal), CCC .. .. .	16 feet.	Flute (open, wood, C) .. ..	4 feet.
Open diapason (CC to C) .. ..	8 "	Twelfth .. .. .	3 "
Stopped diapason .. .. .	8 "	Fifteenth .. .. .	2 "
Clarabella (C) .. .. .	8 "	Sesquialtera, 3 ranks.	
Principal .. .. .	8 "	Mixture, 2 ranks.	
Dulciana (C) .. .. .	4 "	Trumpet (Fid. G) .. .. .	8 "
		Clarionet (Fid. G) .. .. .	4 "

### SWELL, C to F.—Keyboard extends to CC.

Double diapason (metal and wood) .. .. .	16 feet.	Salcional .. .. .	4 feet.
Open diapason .. .. .	8 "	Mixture, 3 ranks.	
Stopped diapason (wood) .. ..	8 "	Cornopean .. .. .	8 "
Principal .. .. .	4 "	Clarion .. .. .	4 "

### PEDAL, CCC to E.

Open diapason .. .. . 16 feet.

Four composition pedals to great organ.

### COUPLERS.

Swell to great. | Pedal to great.

Tremulant to great organ.

### SUMMARY.

	Draw Stops.	Pipes.
Great organ .. .. .	14	767
Swell .. .. .	8	420
Pedal .. .. .	1	29
Couplers .. .. .	2	—
Tremulant .. .. .	1	—
	26	1,216

The organ is enclosed in a handsome florid Gothic solid carved case, with richly decorated gilt speaking-pipes in front.

The new organ, built and erected in Trinity Church, Rathmines, Dublin, by Bevington and Sons, London, was opened on Sunday, the 29th ult., by Mr. Henry Bevington.

The organ is of the following plan:—

### GREAT ORGAN, CC to F.

Open diapason (large scale).	Dulciana (C).
Stopped diapason (wood).	Principal (CC).
Clarabella (Mid. C).	Mixture, 2 ranks.

### SWELL, C to F.—Keys extend to CC.

Double diapason (metal and wood).	Principal.
Open diapason.	Cornopean.

### PEDAL, CCC to C.

Bourdon .. .. . 16 feet.

Three composition pedals to great organ.

The organ is enclosed in a solid Gothic case, solid carved work, with gilt speaking-pipes in front.

We can scarcely believe that the mixture in the great organ is other than a twelfth and fifteenth on one slide, though the particulars forwarded to us do not mention its composition. For the double diapason in the swell, there should have been a stopped diapason and oboe.

The pedal scale curtailed again! We condole with the execution.

## Foreign.

**AIX-LA-CHAPELLE.**—Your musical readers may be curious to hear something of the "Musik Fest" which has been so long in preparation, and which took place on Saturday and Sunday last. The object of it was to celebrate the 25th anniversary of the foundation of the Lieder-*tafel*, and the choral societies of Aix-la-Chapelle, the Orpheus, and the Concordia, united with the parent society to celebrate this anniversary by a grand performance of Richard Wagner's *Liebeshmahl der Apostel*—*eine Biblische scene*, written for men's voices only. Deputations from the choral societies of Maestrich, Crefeld, Juliers, &c., came to Aix-la-Chapelle on this occasion, and the number of male voices amounted to 200. The *Liebeshmahl* is a sort of oratorio, the duration being of about three-quarters of an



hour. The music, which is very difficult and abstruse, had been long in rehearsal, and members of the festival committee had corresponded with Wagner as to the best manner of interpreting his score. He is a great favourite here, and his work was received with enthusiasm. I was not satisfied with the effect, for though there are passages of undoubted power and beauty, the transitions are frequently harsh and not vocal, while some of the modulations are so overstrained as to be almost intolerable to cultivated ears. Mendelssohn's divine *Lobgesang* followed, and its strains fell graciously on the ear after the strange combinations and harsh intervals of Wagner.

The following Tuesday I met with a Prussian amateur, who advised me to attend the concert of the "Instrumental-verein," the same evening. Hearing that "eine symphonie vom der Engländer" would be performed, I found myself at the Erholungs-Gesellschaft, at seven o'clock, curious enough to know how a composition from England would be relished by a German audience. The following was the programme of the evening:—

Overture .. .. Chernubini.  
Symphonie in D moll. .. .. Ellerton.  
Symphonie in E dur. .. .. Gade.

I had never heard of Mr. Ellerton or his music before, but I am bound to say that he was "facile Princeps" here. His composition was warmly applauded both by the audience and the band, while Gade's symphony was performed without exciting any interest on the part of either.

The symphony in D minor, which had been performed in October, when the author was here, was now given, for the second time, in his absence. The score abounds in fresh and beautiful ideas, the treatment of which appeared to me very original and effective, and the orchestration is that of an experienced master of the art. I confess I left the concert with a feeling of sympathy for the gifted and accomplished artist, who, while his music is listened to with applause in a foreign city, is neglected and unknown in his own country.—(From a Private Correspondent of the *Morning Chronicle*.)

BERLIN.—Miss Jenny Meyer is appointed to fill Johanna Wagner's post in the Royal Theatre, at a salary of 4,000 thalers a-year—about £600 of our money. Fraulein Wagner has, it is said, married, retired into private life, and entirely withdrawn from her professional career.

PARIS.—A NEW OPERA BY ROSSINI.—People have just begun to talk of the new opera upon which Rossini is engaged, and which is to appear in January. As every year, at the same epoch, the same story is repeated, Rossini has given notice that this is never to be the case, and requests the invention of something new this year. He has just taken the apartment at the corner of the Chaussée d'Antin, where his receptions will commence next Sunday evening.

## Miscellaneous.

(Continued.)

### HOLLOWAY'S OINTMENT & PILLS.

An unparalleled cure of a bad leg. F. Bird, gardener, 50, George-grove, Holloway, was afflicted for twenty years with a bad leg, caused by a blow on the shin, which ultimately formed itself into an angry wound. He consulted several medical men, and tried almost everything recommended him by sympathising friends, without effect; as a last resource, he determined to give Holloway's Ointment a trial, and, after persevering for a few months, was completely cured, and now enjoys the best of health.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 50, Maiden-lane, New York; by A. Stamps, Constantinople; A. Guidici, Smyrna; and E. Muir, Malta.

The Bulfanger, new Winter Over-coat, 25s. to 42s., just introduced by B. BENJAMIN, Merchant Tailor, 74, Regent-street, W.

The OUDE WRAPPER, Registered, combining Coat, Cloak, and Sleeved Cape, from 25s. to 60s. The PELISSIER, from 21s. to 30s.

The FORTY-SEVEN SHILLING SUITS, made to order, from Scotch Heather and Cheviot Tweeds, all wool, and thoroughly shrunken.

The TWO GUINEA DRESS and FROCK-COATS, the GUINEA DRESS TROUSERS, and the HALF-GUINEA WAISTCOAT.

N.B. A perfect fit guaranteed.

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complete, with a dozen well-painted slides, sent carriage free to any part of the United Kingdom at the following prices: No. 1, 7s. 6d.; No. 2, 15s.; No. 3, 30s.; No. 4, 42s.; No. 5, 50s.—At KEYZOR and BENDON'S (successors to Harris and Son), opticians, 59, High Holborn, Phantasmagoria and dissolving view lanterns in great variety. List free.

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## Musical Instruments.

### To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Ersk, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

## CORRESPONDENCE.

### YOUR ROCSDALE CORRESPONDENT.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Aspirants for public favour must be content I suppose to meet with occasional disappointments, in the way of criticism, and not seldom to receive some hard knocks from self-constituted judges for the exhibition of defects, real or supposed. One can quite understand, sir, that those who sit in judgment on public performers consider themselves "nothing if not critical;" indeed, occasional strong language is as necessary to the cause of art in condemning pretence, as it is to justly applaud excellence and well-earned popularity.

The critic, however, who abuses the privilege of writing in any journal for the purpose of damaging professional merit, is a dangerous individual, and might safely be excluded from all intercourse with his fellow men—with advantage to himself, and considerable profit to others.

These remarks have occurred to me after perusing your Rochdale correspondent's attack last week on two clever and popular young singers—Miss Helena Walker and Miss Newbound, of Leeds. I have often seen what is called prejudiced criticism, but I have rarely met with anything more diametrically opposed to the plainest truth—truth which a whole army of sound musicians and competent judges have already attested—than the statement that these young ladies are deficient in "style, pronunciation, and execution, and are under bad tuition."

Having only lately engaged these ladies for a series of concerts in my neighbourhood, I come forward spontaneously with the greatest pleasure to offer my honest testimony to their excellence and efficiency. Miss Newbound's talents and magnificent voice have justly placed her in a very high rank among the vocalists of the day; her numerous engagements at once testify to this. But this very fact, I fear, has excited the envy of those who should know better than to endeavour to injure where they cannot rival her in merit. Both young ladies have evidently—as the Manchester and many other papers I have seen, justly remark—been thoroughly well taught, and are great acquisitions to the vocal talent of our country. I can only, sir, in conclusion, express my deep regret that, as there appears in the same number of your journal in which the Rochdale defamer writes, *four totally different* opinions of these young singers (whose livelihood, by the way, is obtained by the exercise of their vocal powers), you permitted such a palpable attack to sully your usually valuable columns, and I trust it will be long before any of your numerous readers have occasion to complain of a similar unfair notice.

Begging you to favour me with sufficient space for the admission of this in your next issue,

I am, Sir,

Your most obedient servant,

RICARDO LINTER.

Chesterfield House, Weymouth,

Dec. 10th, 1857.

### ORGAN FOR SALE,

Suitable for a small Chapel or School-room, with three stops, in a mahogany case, Grecian design. Price twenty-five guineas. Apply to Mr. Moore, auctioneer, No. 6, George-street, Euston-road, near Euston-square.

### PATENT CONCERTINAS, 36s.;

ditto to play in all the keys, 52s. 6d.; ditto full compass (48 keys), 4 guineas; all are six-sided and have the double action. Also the new Duet Concertinas at 31s. 6d. and 42s.—WHEATSTONE and Co., 29, Conduit-street, London, W.

### WHEATSTONE'S HARMONIUMS,

in solid cases, manufactured by them expressly for Churches, Chapels, Schools, &c., have the full compass of keys, are of the best quality of tone, workmanship, and material, and do not require tuning.

With one stop, 5 octaves, oak .. . . 16 guineas.

With one stop, figured oak or mahogany case .. . . 12 "

With three stops, organ tones, large size .. . . 15 "

With five stops .. . . 22 "

With eight stops .. . . 34 "

With ten stops .. . . 50 "

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An extensive assortment of French Harmoniums, by Alexandre, at prices from 6 to 50 guineas.

20, Conduit-street, Regent-street, London.

## To Professors of Music.

There are no persons on whom an accident would so certainly entail pecuniary loss as on the members of the Musical Profession.

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HENRY LAKE, Manager & Secretary.

**British Nation  
Assurance Association,**  
CHIEF OFFICES, 291, REGENT-STREET,  
LONDON.

## Exhibitions, &c.

### THE ROYAL POLYTECHNIC.

Next MONDAY Evening, December 14th, at 8. Lecture by S. P. Bidlake, Esq., B.A., on NATIONAL EMBLEMS.

Mr. J. H. Pepper, F.C.S., A. Inst. C.E., will describe his DESCENT into a COAL MINE, at a Lecture Entertainment, entitled A SCUTTLE OF COALS from the PIT to the FIRESIDE, and it will be repeated every Tuesday, Thursday, and Saturday, at 3, and Tuesday, Wednesday, Thursday, and Friday Evenings, at a quarter to 8.

The REBELLION IN INDIA, one of the GRAND-EST SERIES OF DISSOLVING VIEWS ever shown. These Views, pronounced by the 'Times' and nearly all the Daily and Weekly Journals as EXCEEDINGLY BEAUTIFUL and EFFECTIVE, are exhibited every Morning at 4.15, and every Evening at 9.30, with a highly instructive and interesting Lecture. Twenty new and splendid pictures are added to the Views of India; also portraits of Clive, Lord Canning, Generals Havelock, Wilson, Nicholson, and Sir Colin Campbell, and of H.R.H. the Duke of Cambridge, nearly all after portraits by Mayall.

Mr. Malcolm will commence a new Lecture on THE LEVIATHAN (with Dissolving Views), every Tuesday, Thursday, and Saturday, at Two.

All the other specialties as usual. Admission to the whole, One Shilling.

**DELHI: Scenes of the Head-quarters of the REVOLT IN INDIA.—GREAT GLOBE.** Leicester-square.—In addition to the Dioramas of Russia and India, is now opened, a new and splendid DIORAMA of DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

### THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balaclava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

### BURFORD'S PANORAMA.—SIERRA

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

### MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

### MR. ALBERT SMITH has the honour to announce that MONT BLANC is OPEN FOR THE SEASON.

During the recess the room has been completely renovated and redecorated, and several improvements made, which, it is hoped, will tend to the increased comfort of the audience. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entr'acte. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprise a general view of Naples from the Heights of Pausilipo—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Tragic Poet at Pompeii—the Ruins of Paestum—the Blue Grotto at Capri—the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Atrio dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmonas at Pompeii.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

### MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

### LUCKNOW and DELHI.—Great Globe,

Leicester-square.—DIORAMA of LUCKNOW and the SIEGE and CITY of DELHI; its Streets, Palaces, and Fortifications—at 1, 3, and 7 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The Russian Diorama at 3 and 8 o'clock. Illustrative Lectures.—Admission to the whole building, 1s.

### THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

### ROYAL COLOSSEUM, Regent's-park.

Open daily from 12 to 3, and from 7 to 11. Admission 1s. In course of preparation, and will shortly be exhibited, a new Series of Views in India, descriptive of the scenes and places in which the recent atrocities have been perpetrated.

### ADAM and EVE, by J. Van LERIEUX.

This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free, at 60, St. Paul's churchyard.

### CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

### FALLS OF NIAGARA, daily, from 10

to 5, at 96, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE.—Lloyd, Brothers, and Co.

## Theatrical Announcements.

### THEATRE ROYAL, ADELPHI.—

Last Night of The Green Bushes.—The screaming farce of The Drapery Question; or, Who's for India? every night.—THIS EVENING (Saturday), will be performed (for the 1005th time) the popular drama of THE GREEN BUSHES; or, A Hundred Years Ago. Madame Celeste, Mr. Wright, and Mr. Paul Bedford in their original characters. And the screaming farce of THE DRAPERY QUESTION; or, Who's for India; by Messrs. Wright, Billington, Paul Bedford, C. Selby; Misses Arden, M. Keeley, &c.

The grand drama of The Headless Man is postponed for a few evenings, in consequence of the indisposition of Mr. Benjamin Webster.

### THEATRE ROYAL, HAYMARKET.—

THIS EVENING (Saturday, December 5), the greatly successful comedy in three acts, entitled AN UNEQUAL MATCH, written by Tom Taylor, Esq., and in which Miss Amy Sedgwick, Mrs. Buckingham White, Miss Lavine, Mrs. E. Fitzwilliam, Mr. Buckstone, Mr. Chippendale, Mr. W. Farren, Mr. Rogers, Mr. Clark, Mr. Braid, and Mr. Compton will appear. After which, the new farce of TAKE CARE OF DOWB—, in which Mr. Buckstone will sustain an original character. Concluding with THE STAR OF ANDALUSIA, by Miss Rosina Wright, and the corps de ballet.

### ROYAL PRINCESS'S THEATRE.

THIS EVENING, and during the week, Shakspeare's tragedy of KING RICHARD II. Books of King Richard II., as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. C. Kean, may be had at the box-office of the theatre, price 1s. each.

### Great National Standard Theatre,

Shoreditch.—Proprietor, Mr. John Douglass.—Every evening the grand spectacle of AZAEL THE PRODIGAL, with new scenery, dresses, and appointments, in which Mr. James Anderson and Miss Elworthy will appear, supported by upwards of 100 artists.

### ASTLEY'S ROYAL AMPHITHEATRE.

—Important notice.—Engagement of Mr. James Robinson, the Great Star Rider of America, from Howe and Cushing's United States' Circus.—Mr. William Cooke announces that he has secured the services of the above gifted artiste; and the wondrous feats accomplished by him are not only entirely novel, but are performed and achieved without saddle or bridle.

### ROYAL LYCEUM THEATRE.

In active preparation for Christmas, LALLAH ROOKH; or, The Peri, the Princess, and the Troubadour. It will be produced on a scale of grandeur hitherto unattempted in this metropolis or in Paris.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, December 12, 1857.